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When a change of address is requested,
both the new and old address should be
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SPECIAL ANNOUNCEMENT

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance a
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

THE NOVEMBER BURLINGTON

The acquisitions of the Louvre dur-
ing the war are noted and described
by Paul Jamot in the opening article
of the November issue of the Burling-
ton Magazine, just received from Lon-
don. John Shuckbridge Risley writes
entertainingly on "Georgian Election-
eering Glasses," and A. F. Kendrick
and J. W. Arnold treat, each in an
article, of "Persian Stuffs With Figure
Subjects," and Dr. Tancred Borenius
contributes an article on the reopening
of Hertford House, the home of the
famous Wallace collection, in which
he notes some changes in attributions
among the pictures. R. R. Tatlock
writes of what he calls "the over-
looked art of Henry Alken," the
painter, miniaturist, print maker and
caricaturist of the early XIX century.

In the monthly Chronicle are notes
on the London Group, Paintings by
Spencer Gore, by Viennese children,
by Felix Vallotton, and paintings and
drawings by Pissarro now at various
London galleries, and on furniture at
Sotheby's. There are letters from J. F.
Flanagan on "Ancient Chinese Figured
Silks" and E. A. Jones on "A For-
gotten Inventor" (Joachim Andreas
Bahre).

The Burlington may be had from
the American agent, James B. Town-
send, 15 E. 40 St.

MET'N MUSEUM NEEDS FUNDS

It should be no surprise to the art
public that the Metropolitan Museum,
through its president, makes an appeal
to the public for funds, not only to
meet a deficit of some \$50,000 in the
conduct of the institution this current
year, but against a deficit next year of,
at least double that amount. We say
that the appeal should be no surprise
for it can be easily understood that
without any increase in the annual
appropriation from the city, the neces-
sarily greatly augmented cost of opera-
tion, notably the rise in the salaries of
the necessary employees, which will
have to be still further raised next
year, the present and a still larger
future deficit, is bound to follow.

It may be asked why the income or
even the principal, where its disposi-
tion is not proscribed, of some of the
larger bequests to the institution of
recent years, could not be applied to
these deficits, at least through the
present troublous post-war period? To
this query the reply must be that these
bequests, in almost every instance,
have been made for certain and specific
purposes, chiefly the acquisition of
treasures and the maintenance of spe-
cial collections already bequeathed, so
their use is out of the question.

We emphasized editorially, the fact
last Spring—one not generally or pub-
licly known or appreciated that the
Metropolitan Museum—and this claim
is not a foolish boast—in the complete-
ness and extent of its treasures, repre-
senting virtually every department and
field of ancient and modern art—is not
only the most comprehensive, but the
only real museum of art in general in
the world, despite the fact that, natu-
rally, it does not possess the greatest
examples of ancient school and periods
in most instances.

We cited the National Gallery of
England, the Prado of Spain, and the
picture galleries of Holland, Germany,
Austria and Italy, in which are the
most famous works of the great
masters of painting, and we noted
some of the many private collections
of art objects, tapestries, etc., scattered
throughout Europe—as also the large
and varied art collections of the South
Kensington and Victoria and Albert
Museums of London—but when this is
said, the fact remains that no other
Museum in the world compares with
the Metropolitan in the extent and
variety of its collections.

Should not the citizens, therefore, of
a metropolis which can so proudly
claim such an institution as the Metro-
politan as their own be willing to
gladly contribute to its support in
these times of its need?

ARTISTS AND DEALERS

At the last general reunion of the Cham-
ber of Curiosity and Beaux Arts in Paris,
Durand-Ruel and Sons were offered and ac-
cepted the post of Second Vice-President.

Mr. D. K. Kelekian of Paris arrived on
La France on her last westward voyage,
and is at his galleries, No. 709 Fifth Ave.

M. Jacques Seligmann arrived from Paris
on the New Amsterdam Wednesday last
and is at his galleries, No. 705 Fifth Ave.

M. Joseph Durand-Ruel is due here on
La Savoie from Havre next week.

M. and Mme. de Francheville (Andree
Lenique), who left N. Y. in September to
permanently reside in Paris, are now in
Funchal, Madeira, where they have decided
to tarry for the winter.

OBITUARY

Mathias Sandor

Mathias Sandor, miniature and landscape
artist of note, died in his N. Y. home
Nov. 3 last, following an attack of apo-
plexy.

He was born in Hungary in 1857. He
studied in L'Academie Julien in Paris and
the Art Students' League. He was a pupil
of Gabriel Ferrier and Francois Flameng.
For the past ten years Mr. Sandor had de-
voted himself to the painting of miniatures
and landscapes and his paintings of the In-
dians and their homes in New Mexico
brought him deserved reputation. He was a
member of the Salmagundi Club and Artists'
Fund Society.

Marcel Bing

Marcel Bing, the Paris art connoisseur and
dealer in Japanese art of the Rue Saint
Georges, is dead in that city. He was the
son of Samuel Bing, the well known im-
porter of Japanese art, who was one of the
first to promote the taste for this art in
France. Marcel Bing, who had his first
training with his father among his beautiful
collections, later followed the course at the
Louvre, where he took his diploma, special-
izing in the study of Japanese art, in which
he was to become an authority. His death,
which occurred on his return from a voyage
to Japan, is a great loss to art.

Thomas Shields Clarke

Thomas Shields Clarke died Monday last
in the Post-Graduate Hospital, this city. He
had been ill only a short time and under-
went an operation several days ago. He
was born in Pittsburgh, in 1860, where his
father was connected with the Pa. R. R.
Mr. Clarke entered Princeton Univ. in 1878,
and while there established the comic paper,
The Tiger. He was graduated in 1882, and
spent the following winter at the Art Stu-
dents' League. In 1883 he went to Paris
to continue his studies and entered the
Academie Julien, working part of the day
under Lefebvre and Boulanger and devot-
ing the rest of his time to study under the
noted sculptor Chapu. Subsequently he
spent nearly three years at the studio of
Gérome at the Beaux Arts, and then went
to Neuilly to become a special pupil of
Dagnan-Bouveret. He also studied in Rome,
Florence and Venice and traveled exten-
sively. He lived abroad eleven years.

Mr. Clarke exhibited paintings and sculp-
ture in the salons and also in the interna-
tional exhibitions at Berlin, Madrid, London
and other cities and won many medals. He
also was awarded medals at San Francisco,
Atlanta and other cities.

Among the artist's best known paintings
are "A Fool's Fool," now in the permanent
collection of the Pa. Academy; "The Night
Market in Morocco," owned by the Phila.
Art Club; "A Gondola Girl," "Morning," and
"Noon and Night." A bronze group with
figures of heroic size, for a drinking foun-
tain, entitled "The Cider Press," exhibited
at Madrid, and also at Chicago, stands in the
Golden Gate Park, San Francisco. A more
important work is a monument to Princeton,
entitled "To Alma Mater."

Mr. Clarke was a member of the National
Sculpture Society, the National Arts Club,
the Century, University, and Princeton
Clubs, the Royal Society of Arts of London,
the Metropolitan Museum, Museum of
Natural History and Architectural League.

He married in Geneva, Switzerland, in
1887, Adelaide Knox, of this city, and with
his wife he is survived by a son, Charles
John Clarke, and two daughters, Miss Alma
Adelaide Clarke and Mrs. George C. P. Rem-
ington, of Chicago.

ARTISTS' MARRIAGES

Brown-Fox

Bolton Brown has married Miss Lilian
Fox, inventor and maker of the "Dragon
Fly" lusterware. Mr. and Mrs. Brown are
living at No. 219 E. 48 St. where they have
a pottery, kiln and salesroom and where
Mr. Brown has a workshop for his litho-
graphs.

Rich-Wood

The marriage took place recently in Los
Angeles of John H. Rich, the portrait paint-
er, formerly of Boston, and Miss Helen B.
Wood, Art Director of the Los Angeles
Museum and correspondent of the ART
News in that city.

Benda-Campfield

Wladyslaw T. Benda, the well-known ar-
tist and illustrator, who has lately added to
his reputation by originating masks for
stage use, was married Nov. 1 to Miss
Romola Campfield of N. Y., who has been
one of his pupils, at Mr. Benda's studio,
No. 1 Gramercy Park, in the presence of
a few friends.

Mr. Benda is of Polish extraction and a
nephew of Mme. Modjeska. He became
known through his paintings and illustra-
tions long before he took up the production
of his masks, which the Greenwich Village
Follies, 1920, are now featuring.

THE KANSAS CITY DA VINCI (?)

(Correspondence AMERICAN ART NEWS.)

Paris, Nov. 10, 1920.

The interest produced, and quite natu-
rally, in the U. S. over the picture which,
on the allegation of a single Paris "expert,"
has acquired the reputation of being a
"Leonardo" has not found an echo in Paris
where no one, the "expert" excepted and
who, no doubt acted in perfect good faith,
is informed about it. I had as a matter of
fact some difficulty in waking up the mem-
ory of M. Guiffrey, the distinguished di-
rector of the Louvre who, through his
absence from Paris I was unable to inter-
view before, on the subject. After a few
moments' excogitation he remembered hav-
ing been invited to see this picture brought,
among so many to the Louvre for the direc-
tor's opinion and which their owners claim
to be the "true originals" of other versions
at the Museum. "These are incidents of
constant occurrence," said M. Guiffrey.
"The case of Sir John Lavery's 'Holy
Family' is one of the kind. The Louvre
is always supposed to house the 'copy.'
Every now and again we are called upon
to examine assumed Leonardos and it is our
duty to give our best attention to them.
Now in the instance of 'La Belle Ferron-
niere,' which has never left the Louvre
since it first got into it, and Leonardo's pic-
tures especially, how can this be? Copies
were not passed on to kings like Francis I
—who received Leonardo, whom he knew
well, at his court, as you know—in those
days. The King and his friends got the
authentic works. It was the copy, when
copy there was, which passed from hand
to hand." (M. Guiffrey categorically de-
nied, as I have already cabled you, that any
offer of purchase was even made on behalf
of the Louvre of a picture similar to that
known as "La Belle Ferronniere.") The idea
never occurred to the authorities. The pic-
ture he saw was a very good copy of that
work and made perhaps as far back as the
XVI C. As to the inscription at the back
of the picture at Kansas City, the date cor-
responds to the period when the art of
conveying a painting from the wood-panel
onto canvas had just been discovered.

Thus the whole romantic story, which
has covered columns and pages in American
newspapers has the value of a cinemato-
graph film. Moreover, it contains, side by
side a lot of sentimental stuff, which is more
or less relevant to the point at issue. One
misstatement—the assertion that the direc-
tor of the Louvre had so much admiration
for the work that he proposed its purchase
for the Museum, I have now disproved.

M. C.

SWISS BISHOP AS ART "EXPERT"

Mr. Conrad Hug, of the Hug-Sarachek
art galleries, Kansas City, had a distin-
guished guest recently, the Bishop of Chur,
Switzerland, Dr. Schmid von Grueneck. The
bishop was passing through the city, and
hearing some time ago of the presence of
the much-disputed "La Belle Ferronniere,"
now in Kansas City and claimed as the orig-
inal of Da Vinci's, called on Mr. Hug and
asked to be allowed to view the picture.
Mr. Hug was only too glad to comply, espe-
cially when he learned of the wide knowl-
edge Bishop Von Grueneck has of old mas-
ters, the true connoisseurship of the owner
of many fine paintings. The bishop owns a
genuine Da Vinci himself, a small Madonna
and Child study, and appeared to be fully
convinced of the authenticity of the "La
Belle Ferronniere," now being held by Mr.
Hug for the owners, Mr. and Mrs. Harry
Hahn of Junction City, Kas. So positive is
he of the legality of the claim that this is
the original painted by Da Vinci that he
dictated the following letter to Mr. Hug:

"Kansas City, Mo., Oct. 29, 1920.
"We have examined today at Mr. Hug's, Kansas
City, Mo., an oil portrait representing a female figure.
The characteristic marks of the art of Leonardo Da
Vinci are present to such a degree that we who are
also in possession of one of his immortal works, do
not hesitate in the least to declare the picture as a
genuine, extremely valuable and well-preserved orig-
inal of the great master. The picture will be an
ornament of any gallery.
(Signed)

"DR. SCHMID VON GRUENECK,
"Bishop of Chur, Switzerland."

Daniel Chester French, accompanied by
Mrs. French, will sail Nov. 22 to spend the
winter in Italy. Mme. Marie Apel is to
occupy his 8th St. studio during the sculp-
tor's absence.

Dr. Edward Robinson, of the Metropoli-
tan Museum, with Mrs. Robinson, sailed
this week on the Cretic for Naples on a six
months' leave of absence.

Mrs. Lucy Brown, formerly Mrs. Bolton
Brown, recently returned from a four
months' trip to and through Japan, where
she lived two months in a Buddhist temple,
made some pilgrimages and ascended
Mount Fuji. She says she "has become an
ardent Japanophile." Mrs. Brown is at No.
665 Fifth Ave. where she is handling
Japanese prints.